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NO. 8

It's Only **ROCK'N'ROLL!**



RAMONES PAT TRAVERS ROKY ERICKSON POINT BLANK

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Second Annual Reader's Poll

We want your opinion of the best of 1979. The results will be published in the February issue. A drawing will be held and the top 5 winners will get a free It's Only Rock'n'Roll T-Shirt! Please answer as many as you can, then cut out this form and send it to It's Only Rock'n'Roll, Reader's Poll, P.O. Box 5629 San Antonio, Texas, 78201.

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#11—Judas Priest, Police, Rush, Angel, John Cale



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IT'S ONLY ROCK'N'ROLL appreciates any letters of praise or complaint you wish to send us. If there's something you'd like for us to look into locally, anything from the club scene and its bands, concerts and ticket prices to local recording studios we'll do it. Also if you'd like to write or take pictures or submit artwork we'd be happy to hear from you. Send all mail to: IT'S ONLY ROCK'N'ROLL—P.O. Box 5629—San Antonio, Tx. 78201. All writers, photographers and artists should include a self-addressed stamped envelope.

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Not only are we close to the end of the year but we're near the end of another decade. We'd like your opinion of the best 10 albums of the last ten years.

Album/Artist _____

GIVE US A BREAK

The staff and I need a break, so in January we'll take our annual monthly leave. We're not flying to Hawaii or anywhere for a vacation, instead we'll be working on some changes in IT'S ONLY ROCK'N'ROLL. We won't change our stance on rock'n'roll but we'll be adding some new features to help broaden our audience. In upcoming issues we'll run features on jazz, bootleg records, more local performers, and add some new departments like Foto Fun which will be written by our staff photographers. We're even considering changing the appearance of our magazine while still maintaining the same fine contents.

At any rate we'll still be around so look for our February issue at your favorite record store, clothing store, restaurant, game parlor, head shop or college campus. Remember that we come out every 7th of every month except January. Check page 2 for locations that carry IT'S ONLY ROCK'N'ROLL.* In January check your favorite record stores for our concert guide.*

RNR



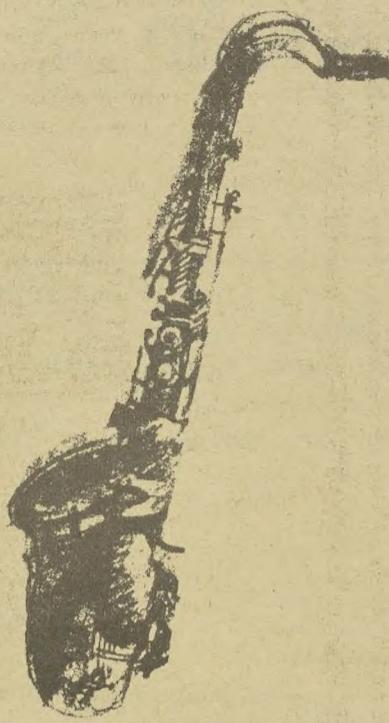
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HEYOKA'S DREAM'S COMING TRUE

Heyoka's new single will be in all better record stores by Christmas. It will include a decal with "Disco Sucks" and will be enclosed in a picture sleeve. Manager Bill Angelini wishes to thank S.A. for its support.

and says that the Heyoka album is on its way, so don't despair! Meanwhile Heyoka is currently the hottest band in Dallas and Houston. Check the "Disco Sucks" Tour guide for area dates.

HEAR THE CALL OF JAZZ



Although it may not be that nearby the first place you should look is Austin's renowned Armadillo World Headquarters. In the past year the Armadillo has presented an impressive list of jazz shows including: Dave Brubeck, Anthony Braxton, Gato Barbieri, Freddie Hubbard, Mose Allison, Tony Williams, Woody Shaw, Charlie Byrd, Carla Bley among others and most recently legendary tenor saxophonist Sonny Rollins, Bebop saxophonist Phil Woods, vibraphonist Gary Burton and The Art Ensemble of Chicago. On December 7th guitarist Pat Metheny will be presented.

All shows will be presented at the Armadillo in a new format; "An Evening With..."; the shows will feature two sets by the headliner starting at 9 p.m. Armadillo President Hank Alrich says, "We feel this is the most straightforward program for the serious jazz fan. I know we are thought of as a rock showcase, but we are committed to presenting quality jazz in Austin. We know the music will sound better and the artist appear better at the Armadillo than anywhere else in Austin, and that's what it's all about."

Alrich is the only one putting on top jazz talent in the area, so if you're a jazz lover be sure to watch our monthly concert calendar for such events. Information in advance or mailorder tickets is available through the Armadillo: (512) 477-9762.

RNR

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RAVINES

AN AMERICAN BAND

**by Clyde Kimsey
& David Arthur**



Photo by Clyde Kimsey

The crowd in the Armadillo are on their feet and "ready to go now". They've come from Austin and San Antonio to see one of the premier U.S. bands, the Ramones. Suddenly the Ramones take the stage, setting off a killer show with "Blitzkrieg Bop". The band is loose, and easy, and it is not hard to see why the Ramones have been labeled a "punk" band. Dee Dee Ramone barely gets off the "1-2-3-4" count each time before they slam into another song; the crowd wildly going non-stop.

RNR: Do you resent being called a punk band? I mean, you started in '74 and were playing, long before there was a punk movement, the same type of material as you do now.

Johhny Ramone: Well, yes. We don't like to be categorized. No one does. At first it didn't bother us. But it limits the number of people who are willing to give us a listen.

The Ramones, from New York, consist of Johnny Ramone(guitars), Joey Ramone(vocals), Dee Dee Ramone(bass), and Marky Ramone(drums). They play a synthesis of power chord rock and roll and surfing music. Since they were in the CBGB's scene when it first started they've been labeled punk, which really doesn't fit.

On stage the Ramones continue their frontal assault with "Teenage Lobotomy", "Gimme Gimme Shock Treatment", and "I Wanna Be Sedated". The crowd is frantically and fanatically pogoing to each song.

RNR: Why do you write songs with such unhealthy outlooks?

Johnny: Well, what else is there to write about? Sex, right? And everyone else is writing about that. So we write about things we like to laugh at, pinheads and such, and it works like group therapy, kind of. And everyone thinks we're stupid because we write about things that are funny, and they write about what everyone else is writing about. **That's stupid.** What could be dumber than Foreigner?

RNR: Van Halen?

Johnny: Well, yeah. You said it.

The band cuts into the title track from its recent movie, **Rock And Roll High School**. The crowd yells its approval.

RNR: Did you enjoy doing the movie? Will you do another one if a good one comes along?

Johnny: Well, yeah, we enjoyed it. It helped expose us to people who hadn't heard of us before. We might do another one.

BNB: What are your future plans?

Johnny: Our next album, *End Of The Century*, will be out early next year. Phil Spector produced it and that was wild. It should get us some airplay, considering how much New Wave is on the radio nowadays.

RNR: Are there pressures on the group because your albums don't sell well?

Johnny: You feel your own pressures. We do our best, try to put on good shows and we draw well—better than groups that sell a lot more albums. I don't understand why our albums don't sell. Originally we just wanted to form a band and put out an album. Now I'd like to be able to continue to do this, put out a good product, and make enough money so that I don't have to work when we stop.

The Ramones finish their set with a triple encore. The crowd still clamors for more but the Ramones refuse to return for a fourth time. People stream out, talking about what they've seen and saying what a show it was. The Ramones have achieved success in England and, with people turning back to rock and roll as an alternative to muzak, they just might make it over here. They deserve to.

Backstage Blondie's drummer Clem Burke congratulated the Ramones on a fine show. Blondie was to film a concert sequence at Manor Downs the next Morning (Nov. 14) for the film Roadie which stars Meatloaf. RNR

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POINT



TARGET

by Brent Stone

San Antonio - Point Blank guitarist Rusty Burns is being hurried into a small backstage dining hall of the Convention Center Arena to an awaiting interview. Upon entering he casually surveys the room, takes a seat against the left wall, lights a cigarette and sits. For a while the rest seems welcome. He has just spent the past 50 minutes onstage playing before a crowd of 12,000 heavy metal junkies gathered to pay homage to headliner Judas Priest. Glancing across the room, he notices a towel draped across a nearby chair and quickly grabs it. Burns towels his long flaxen blonde hair, then searches through his pockets for another cigarette.

From the outset I notice that something is misplaced. Burns isn't exactly the image of the rough-neck one would ordinarily expect. He's much more reserved, extremely bright and articulate. Fumbling through my notes, I ask about the hell-raising image that has been virtually synonymous with the band. Upon inquiry, Burns looks a bit puzzled. I assure him that the image is absent from his person. He dresses comfortably, talks with only a slight Southern accent and exhibits no redneck influence.

Immediately following my observation Burns gives a mischievous grin, laughs and then answers. "To create an outstanding image," he says, "you've got to be part of it. We have mellowed out over the years, compared now to what we were when we first started in this business. We are definitely a rowdy bunch. We tend to stay in our share of trouble. But now that the band is attempting a popularity, we try to keep the image under control."

The image that is now Point Blank was realized at the band's first gig at The Warehouse in New Orleans, "We were scheduled to play The Warehouse as the opening act for Marshall Tucker and J.J. Cale," says guitarist Kim Davis. "We drove into Louisiana from Texas, crammed into a van that was leaking carbon monoxide. By the time we got there, we were sick from the fumes and found out that we didn't have a dressing room. So we changed in the front office. We had only been together for a short time and this was the biggest crowd we had ever seen. We were scared to death. To top it off, we didn't have a name yet, and the

stage announcer kept asking us who we were so he could introduce us. Bill (Ham, ZZ Top's manager and producer) just dubbed us Bluetail Fly on the spot."

"We went out and played. The crowd seemed to be getting off with each song, but when we finished, we all just sulked back into the office and sat down. All of a sudden, Bill came running in saying that the crowd wanted us back onstage. We were running out, when we noticed that we were missing John (lead vocalist, John O'Daniel). Then we noticed two legs in the bathroom stall. We grabbed John and ran for the stage. None of us had expected it, but that encore was one of the biggest thrills of our lives. The next day we decided that we needed a better name than Bluetail Fly."

Following The Warehouse gig, Point Blank (then, Burns, Davis, bassist Phillip Petty, O'Daniel and drummer Peter "Buzzy" Gruen) began touring bars and small concert halls throughout the Southwest, travelling in vans and often station wagons. Expenses, Burns says,

were kept to a minimum by curbing extravagance. "We always got a kick whenever someone would ask to see our limo," he says.

The musical and visual explosiveness of the band's stage appearance supported the name Point Blank. The name seemed appropriate enough, simply because the audience is taken "hostage" at "point blank" by the band's engaging live performances. The strength of Point Blank live secured the group a recording contract with Arista Records and the album "Point Blank" was released soon afterwards. Promotional campaigns were few and far between, and after the release of "Second Season," the group's second album for Arista, the band members petitioned to terminate the contract.

Burns explains. "We were under the impression that if we signed with a reputable company such as Arista, we might achieve a degree of notable success. However, that was not the case. The publicity crew wasn't behind us, so we were not doing many interviews.

The promotional campaigns were kept to a minimum - in markets such as Texas, we were virtually unheard of. We felt we were doing our part, but for some reason they weren't doing theirs."

"Was Arista satisfied with the group's product," I asked.

"The band grows with every album," Burns replies. "The two records for Arista represented where we were at the time."

In 1978, changes within the structure of the band were imminent. Bill Randolph replaced Petty on bass and Steve Hardin, a renown keyboardist, was added to the group. The band proposed a more diversified direction experimented with new material and then signed with MCA Records, prompting the release of the group's third album 'Airplay'.

"With our first albums, we were more like a bar band walking into the studio," Burns says. "We knew how to get a crowd off and play night after night, but we had never been exposed to the studio. With 'Airplay' we knew what to expect, and we were a lot looser."

He continues. "We had much more to do with the 'Airplay' album. There were a lot of hours spent in front of those studio speakers listening and then asking, 'What could we possibly do to make it better?' If anything, 'Airplay' was a successful learning experience."

'Airplay' clearly dispels the notion that Point Blank is a Southern boogie band. The record sports a fresh air of suburban coolness that is rarely captured on vinyl. "Mean to Your Queenie," despite its obvious Southern influence, is a delightful composition that revitalizes contemporary rock radio. "Airplay" suggests Point Blank to be one of the more imaginative groups to appear on the current scene; that alone should impress the fact that the band isn't at all Southern in orientation.

'Airplay' was the product of much more deliberation," Burns later says. "With the record, we expect to open newer domestic markets. We're not egotistical bastards who want to say we are the best rock-n-roll band in the country. We would rather play good music and earn a legitimate reputation. That alone could provide us with the opportunity to be the greatest rock-n-roll band in the world." RNR



WHERE TO FIND US

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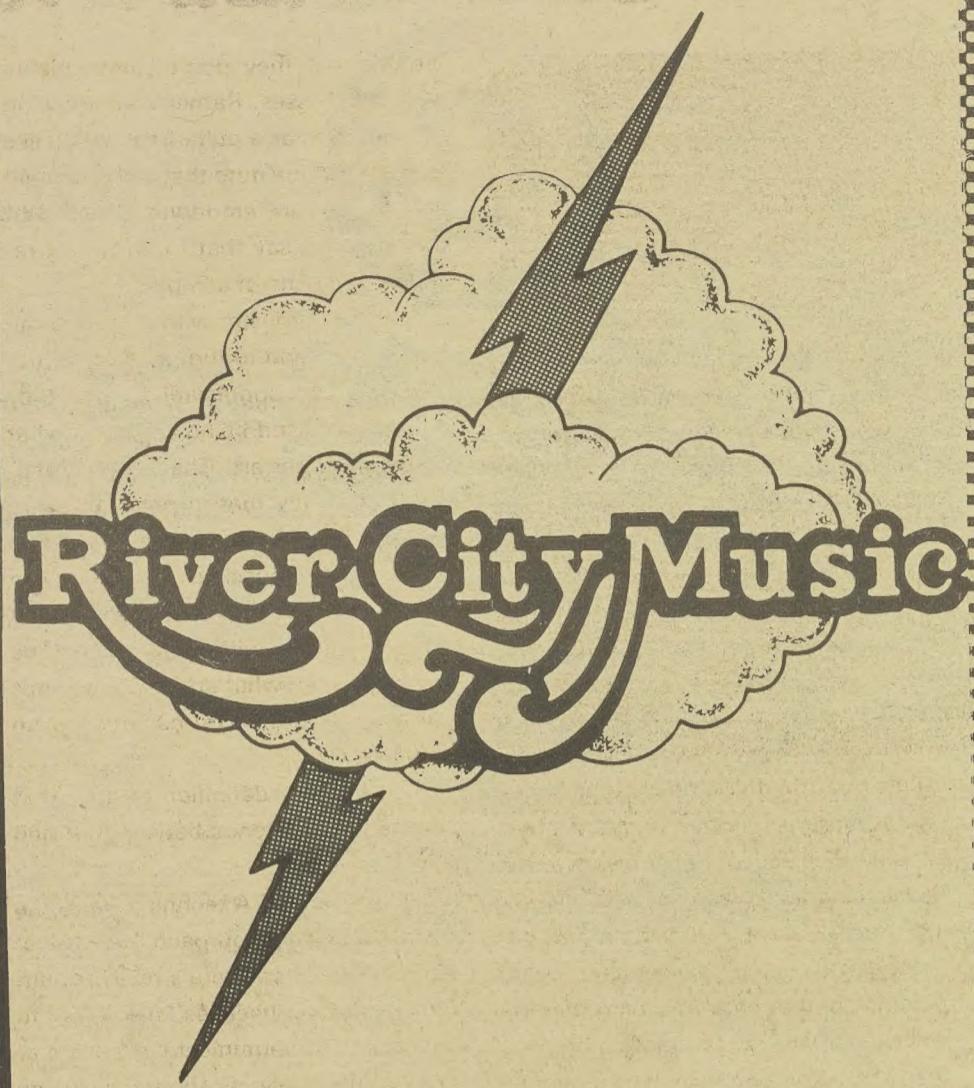
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THE PAT TRAVERS BAND - ENTHRALLED

by David Arthur

"People have the impression we're just a rock and roll band. But there's a lot more to us than that, especially to Pat. His talent has not really been displayed, nor has the full potential of this band been displayed. So that's what we are going to try to do in the future, show all of what we can do."

The above is the desire of one Pat Thrall, leading guitarist for the Pat Travers Band. The other Pat in question is none other than Travers himself. To see two guitarists of such caliber as Travers and Thrall sharing the stage is a rare treat. While Travers is the leader of the band, Thrall had an equal part in creating the next studio lp.

"Last May, me and Pat sat down and worked out all the songs. Both Pat and I play drums and bass as well as guitar, and Pat also plays keyboards. We'll probably finish recording the album this December, and release it in March.

"The live lp, *Go For What You Know*, has been a help and hindrance. It's sold real well and it's going to be our first gold album. That's been a pleasant surprise cause we were planning for the next album to break us. But Go has also reinforced our image as a kick-ass rock group. While we do that well, we can also do a lot of other types of rock well, too. Next tour Pat is going to be playing a lot of keyboards and I'm going to play some guitar synthesizer."

If you want to live down the "kick-ass" image, why did you release the live lp?

"At the time we needed to put out an album, to let our fans know we were still there" comments Thrall. "The basic idea was to put this out and follow it up with the next studio lp. That was designed to break us. We are amazed that "Boom-Boom" is getting Top 40 airplay. It takes some of the pressure off. We've had a single and a gold album so the next one isn't quite so crucial."

Why didn't you contribute very much to the first album you were on,



Heat In The Streets?

"Because I had just joined the band, I was in New York, working with Michael Walden (ex-drummer for the Mahavishnu Orchestra). I met Pat through Journey, who are friends of mine, and I went on the road with the band a couple of weeks. There was no audition, it was just that we found ourselves compatible. So I finished up work on Michael's lp and joined the group.

"That's why we toured with the Outlaws. They're not supercharged, they're kind of laid back, which is what we needed at the time. Tommy (Aldridge, the drummer) joined the group only six months before I did, so we were just trying to work everything out. I don't think many new bands could have come out with as little playing experience together as we had, and done any better."

How do you feel about the unfavorable reviews you've been getting from the critics?

"I don't really care. Critics write for other critics. They're not in tune with what the masses want, or like. They'll go to a show, sit up in the stands, and then go home and take their frustrations out on the group, because they can't see what the group is doing.

That's not true of all critics but it is true of too large a number. A good critic should be objective, not subjective. He should approach whatever he's reviewing from all sides, rather than just his viewpoint. You can't just say something is good or bad. Anything that involves humans is far more complex than that. You can't say that a person is good or bad, it involves indepth study. Reviewers should take time to do their writing from this standpoint."

"I want my music to communicate. Older music forms a base from which I work, but I'm not trying to imitate those earlier groups. Groups have to change and evolve over a period of time, otherwise they'll get stagnant. To say that a band shouldn't try to appeal to a large number of people is wrong. It's what they want to do that matters. If they want to share their music with a lot of people, well, what's wrong with that? If they want to operate within their own sphere then fine. But it's up to the individuals involved."

"Art is not something inaccessible. It's something that people can appreciate and understand. A large number of people. If it is art then it should appeal to most people, not just a few. That's not to say inaccessible things aren't

art, it's just they don't communicate with the masses. Rather than showing off my talent as a guitarist, I would like to find that one note that will effect everyone on an emotional level. But that's not to say that I don't have respect for an Eno of a Fripp.

"But the problem with a Fripp or an Eno is they tend to turn audiences into cliques, each appreciating what they consider art, and being critical of what others consider art. That's unrealistic. It's nice to say that in principle every group should try to be as unique and different as possible but principle doesn't work in the real world. Knowledge is useless without wisdom. The masses decide what art is. Copy bands are disgusting but you have to put up with that."

If that's your definition of art, what then is the difference between art and craft?

"What is craft? A technical facility, a methodological approach to something? If so, then there's really no difference for me, because I need craft to be able to communicate my inspirations more freely. Craft broadens my guitar playing ability, hence my skill at communicating. It forms the base from which my inspirations go out to the audience. Art takes over from the intellect, but the craft must be there for it to be effective."

If these are your basic philosophies toward music, then what are your basic philosophies toward life?

"Just that I try to enjoy each moment for itself. I'm future-oriented, but I try to use each moment and to enjoy whatever I'm doing at the time. That isn't my full philosophy but it would take too long to go into any kind of depth."

It is fairly obvious that Pat Thrall is a man who enjoys what he does, and who is anxious to share that enjoyment with as many others as possible. Judging from the reaction of the audience to the Pat Travers Band in concert, he is succeeding. RNR

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Q: ROCK WHERE IS THY STING? A: THE SCORPIONS.

BY MONICA SCHWAB & MONTE MARTINEZ



photo by Robbin Cresswell

Few people would dare the sting of a scorpion. But in this area, the sting of the Scorpions' song is addictive. The only possible cure from this venom is a larger dose of the powerful Scorpions—another tour but this time Scorpions headlining!

"We do not like to play for only thirty or forty minutes; it is not enough time to give our best show." These are the words of Matthias Jabs, the new lead guitarist for Scorpions, shortly before showtime in Austin. Because of Sammy Hagar's illness, both Scorpions and Pat Travers played extended sets at the Austin show. Scorpions did not seem to mind a bit. "It has been a long time since we have played a long set," Matthias continued. "We must play backup here in America because we are not known here. We are very excited about tonight."

Even though the San Antonio area has been well aware of Germany's finest rock band for several years now, Scorpions are just beginning to have an impact on America. With a new album due out around March, you can be sure that they will be back soon. In Klaus Meine's words: "The band is still hungry. Now, it is exciting to go to all these places—Texas, California, New York, Japan... Bands who are already big, they have seen everything. They no longer have the need, the hunger. But now, we want to keep touring because we still have the hunger."

Klaus and his wife, Gabi, were relaxing in the hotel lobby shortly after the San Antonio concert. Since Klaus and Rudolph are the only members who are married, we wondered if their wives were always allowed to accompany them on tours.

"Most times, but not always," Klaus replied. "It is sad for me when Gabi cannot go with me."

Then it must be difficult when you must be on the road for a long period of time.

"Well, we all have our bad days, when we feel down but we can't let it show. Sometimes I would like to just spend some time at home, but there is no time. After the tour is over we have a few free days, but then we must hurry to a studio in another city, and we stay there for a few months. After a while, motels all look the same."

As their fans well know, Scorpions have never toured America while on the RCA label. We asked Francis who to blame for this injustice.

"Well, I don't want to say anything about the record companies..." (he hesitates) "Our new label, Harvest, is interested in us. That's why we're touring now."

So many great bands have failed to make it because of lack of support, one wonders just how much say-so they really have in their own promotion. Then there is the other extreme: over-exploitation. How can they avoid getting totally burnt-out by the record company's excessive hype?

Klaus agreed that the problem does indeed exist. "But we can handle it. We could say: 'Ok, no tours this year,' and we would have the final word. We know it is better for us if we tour, though, so we do. We have had a few problems, but we have everything under control."

A great band can also be smothered by overproduction, but according to Rudolph Schenker, working with producer Dieter ("Dirty") Dierks is merely an exchange of ideas. "Dirty tells us what he thinks we should do, and if we like his idea we try it. He thinks we should sound more commercial, but that is not what we want to do. When we have an idea for a song, we play it, then we rearrange it and play it again, and we play it until we have a good feeling together. There is no pressure; we know when we have it right."

Rudolph smiled when we mentioned the fact that their first album, 'Lonesome Crow,' had a much spacier sound than any of their later albums. "Conny Plank produced our first album. Conny likes space. He helped give us that hard space-rock sound."

Noting that Michael Schenker, Rudolph's brother, (from UFO) played guitar on 'Lonesome Crow', we asked Rudolph if he knew what Michael was doing now.

"Michael? He's in England, recording a solo album."

Interesting news. Any chance of Brother playing on the album?

"Not likely. There are two other musicians playing on the album. Michael didn't stay with us because when we signed to our new label he realized that we would be touring a lot. Michael does not like to tour."

Scorpions does not seem to have had any trouble finding excellent lead guitarists. How did they find Matthias?

"We chose Matthias over 140 other guitarists. We tried the guitarist from Pretty Things, Alex Harvey, Procol Harum...we tried Paul Chapman...They are all good but they are not our style. We knew Matthias before, so we thought, let's try Matthias."

Since Ullrich Roth's departure from the group, most of the writing has been done by Rudolph. He seemed very relieved that "Herman is beginning to write more, and of course Matthias will be writing." Lounging in the hotel lobby with a Budweiser in his hand, Rudolph began to philosophize a bit: "It is very important to keep a group. If someone asks me, I'll tell them what I do; that's ok. But there should not be a star in the group."

As we visited with our German friends after the concert Monday night, we could not help but notice the multitude of fans waiting eagerly for a handshake, an autograph, or even a glimpse of their idols offstage. Fans know what these things mean to them, but what does it all mean to the stars themselves; the person behind the image who signs the autograph?

Klaus pondered this question before he gave his reply.

"We are not real to them. They listen to our music and build their own images of what we are like. They actually get to know us, even though they have never met us. They know us as they think we are. But in reality, we are always far, far away...until they see us on stage."

"It is very important to give our best

to these people," Rudolph added. "We must give them the full power that we put into our albums. If we don't, then we are like bumps on the floor." (Huh?)

When asked what they considered to be their best and favorite albums, the answer was unanimously 'Love-drive.' None of the members of the band had seen their recently released, twelve-inch single 'Lovedrive'. They got very excited when we showed it to them. "Ach, I remember that photo session," Klaus exclaimed, "but I didn't know they were going to use it. We take so many pictures." Rudolph, thinking that it was the 'Best of the Scorpions' album, commented that he did not like the selection of the songs. How did he like the live tape, we wondered, referring to the recent special broadcast of KISS-FM.

"Ach, the soundtrack! It is not an album. That was recorded in Japan, for the movie."

Movie?

Matthias then explained to us that they "had filmed a movie while touring in Japan, to be released, hopefully, sometime next year along with the soundtrack album." The film is about Scorpions, onstage and off. It definitely sounds like something we will all be looking forward to. (Remember you read it here first.)

Scorpions play driving hard rock, and they play it with feeling. That is why hard rock fans consider them to be among the very best. With new wave becoming so popular, we thought it would be interesting to know what a band like Scorpions thinks of it.

"New wave, I like new wave," Francis told us. "New wave is a new way of making music. I think it will stay, and get better. Now punk, though, is just a fad. It fits in England, but not in America."

RNR

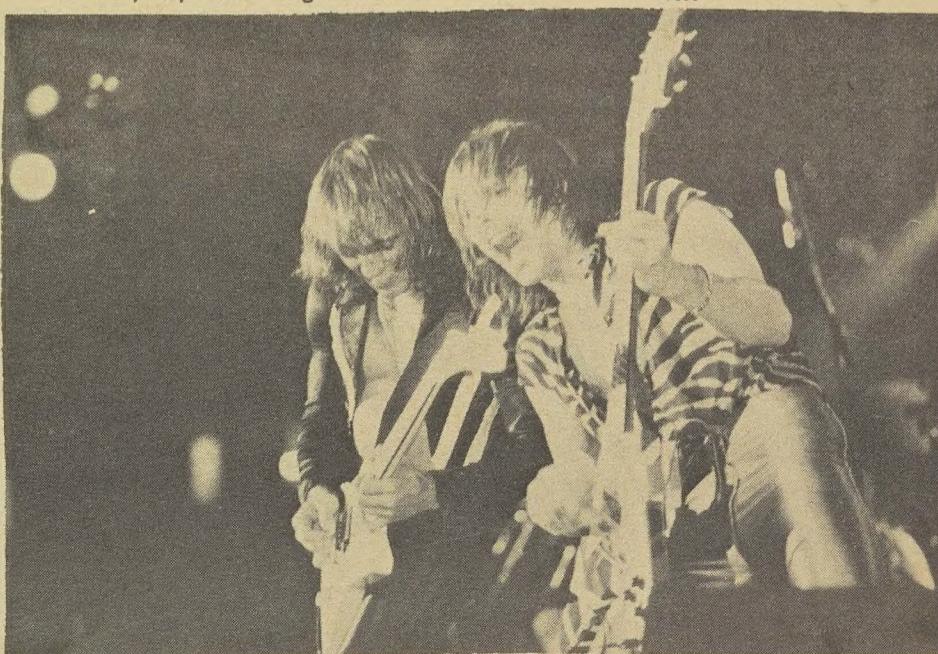
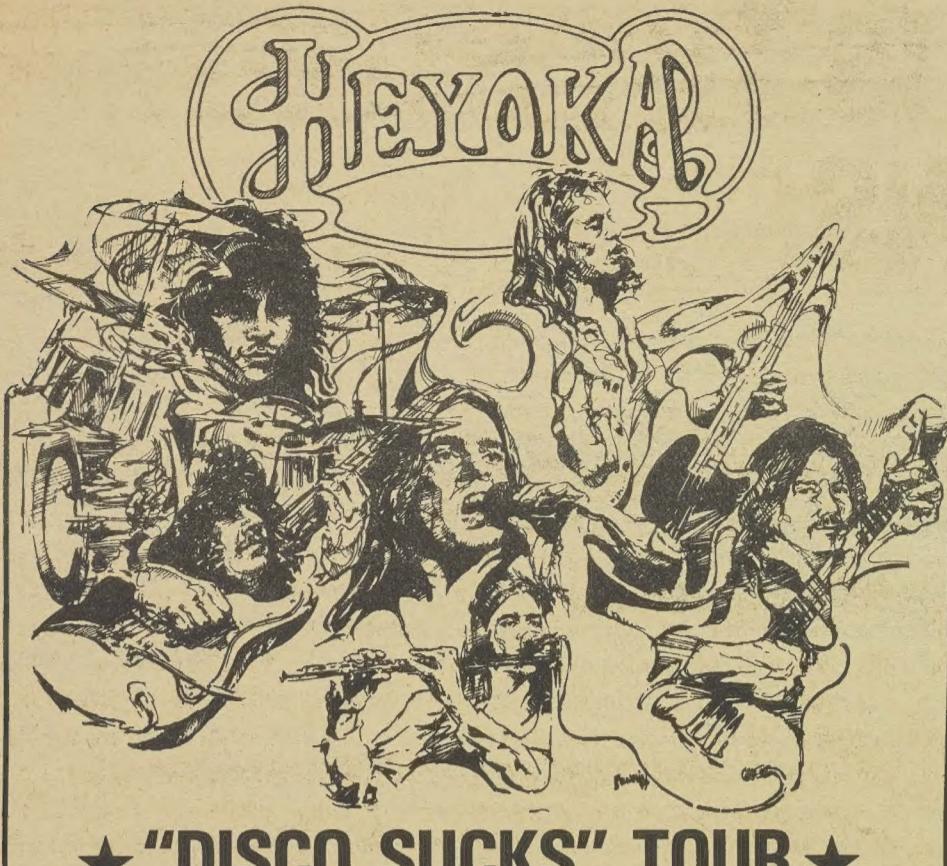


photo by Robbin Cresswell



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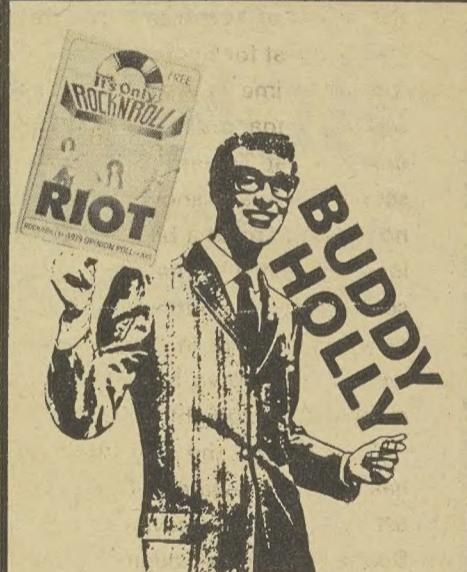
PRESENTS

- Dec. 8th Mother of Pearl
- 11th The Next & The Inmates
- 12th Lotions
- 13th Too Smooth
- 14th & 15th Lotions
- 18th Roky Erickson & The Explosives
- 19th Heyoka & Elvin Bishop
- 21st Stevie Vaughn & Double Trouble
- 22nd Fools
- 24th Lotions
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- 28th Messenger
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HEART OF THE CITY



by Jim E. Beal Jr.

Hi Boys and Girls. A couple of days ago Mr. Ron gave me a whole bunch of promo albums, an Ian Gomm button and an Americathon poster. Then he let me sit by him at a staff meeting.

Naturally I was thrilled. Who wouldn't be? That's when he told me I had two days to write the last Heart of the City column for the 1970's or forfeit the poster. This rock and roll life can be awfully difficult.

Anyway, I decided to do the column though I've been terribly lazy and uninspired lately. The live music scene here seems to be in the doldrums, I reviewed local records last month and I refuse to travel to Austin.

Why don't you just sit back and join

me in an intimate chat to prepare us all for the end of a decade which may yet last forever.

How can I best phrase an invitation for writers, artists and photographers to join us in whatever we do with "It's Only Rock and Roll"?

To be perfectly candid I for one am quite tired of seeing the same old by-lines and the same old faces. This rag needs some new blood and I know you people can supply it.

Why the hell should the same bunch of maladjusted degenerate strange-os reap the bounty and go for the glory in the exciting field of rock journalism?

No reason except those of you with real talent are too lazy or wimpy to get your share. Look at our staff box. "It's Only, etc." is put out by a bunch of old men, some middle-aged ladies and a couple of little kids. Age means nothing.

Talent? If you're modest or lack confidence in your writing, art or photographic ability that's even better. With us you can get lots of practice and some constructive criticism. You also won't be so eager to ask us for money which we don't have.

If you and your Mom, Dad and Grandparents would like to see your work in print, if you're anxious to pick up on a promo album or concert ticket once in a while and if you like music or any other oddities broadly related to having fun get in touch with us at the address or phone number in the staff box on page 2.



Some of my compliments to radio station KONO for their new format. I say some because there's still a great deal of room for improvement. The old/new music mix is refreshing.

However, while the oldies they choose to play show someone at Radio 86 has some imagination the new stuff on the playlist is the same boring dreck every other Top 40 station programs.



Please, KONO, don't stop now. Prove the station I grew up with can be the station I stay with. Program Dave Edmunds, Joe "King" Carrasco, Rachel Sweet, Augie Meyers, Roseanne Cash, Will Beeley, Wire, Ray Campi, Bonnie Raitt, etc., etc.

With Christmas coming it's time to think about rock and roll gifts for those special people on your list.

Right now I recommend the Cramps "Gravest Hits" EP, Joe "King" Carrasco and El Molinos "Tex-Mex Rock-Roll" album, Will Beeley's "Passing Dream" LP, casas of Manske rolls from Gil's Broiler in San Marcos, pecan pralines from Mi Tierra, bootleg "Los Rabies" tapes, autographed pictures of Francois Huybrechts, wrestling masks and cartons of Fiesta cigarettes.

Okay, okay. Space is running out on me so I'll wind up our little visit. Christmas is close and the 1980's are itching to get at us.

I wish you bushels of unblemished tapes and records, sweet smelling tennies, closets full of black T-shirts (with pockets), clean and nit-free hair and everything else your rock and roll hearts could desire.

Let's remember the things that Christmas is all about and challenge the 80's with a big grin. RNR

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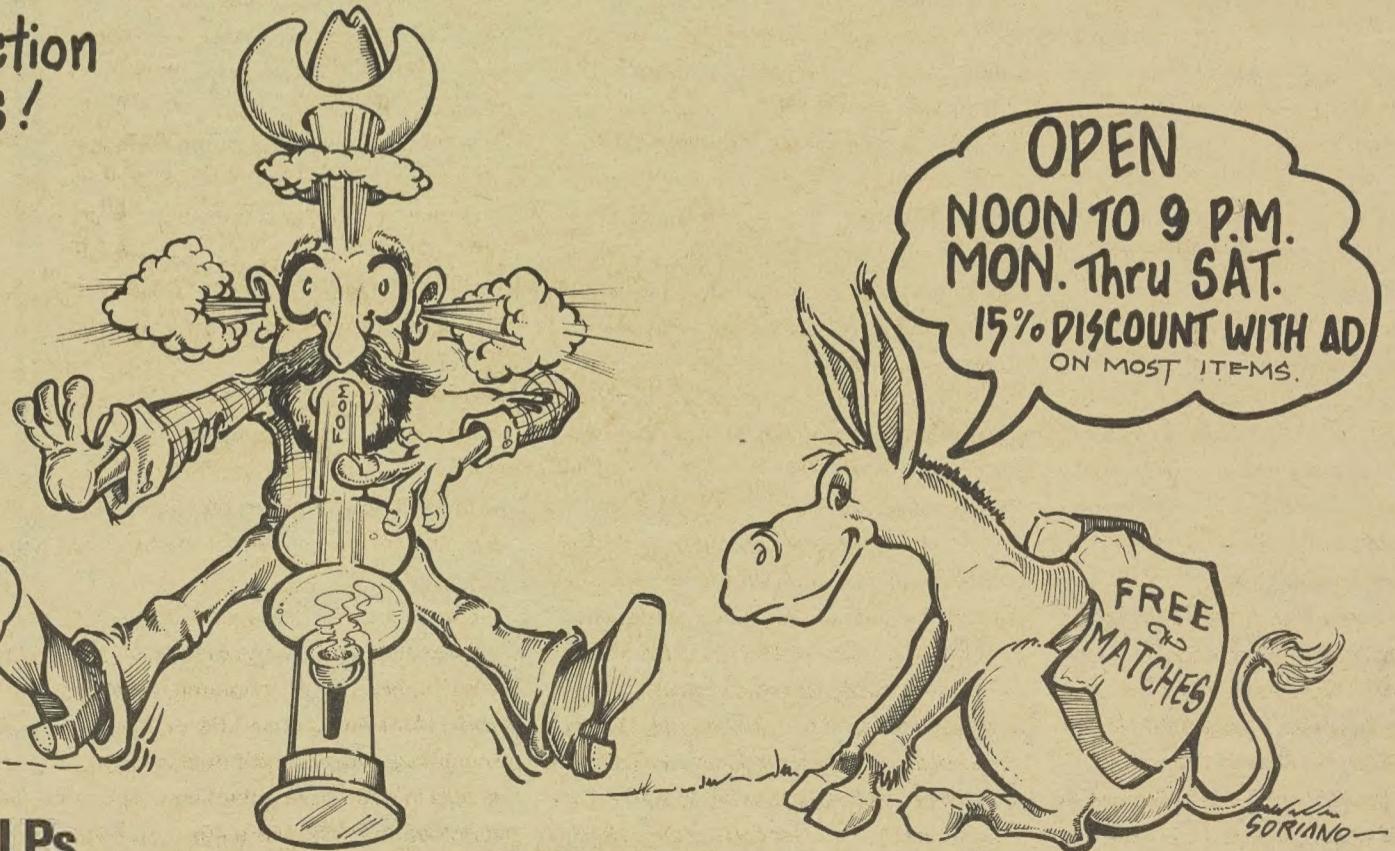


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ROKY ERICKSON - ALIEN IN OUR MIDST

(CONVERSATION FROM THE 13th FLOOR)

by Frank Haecker

Well, it finally happened, Roky Erickson finally made it to San Antonio. The martian landed on October 30th and invaded Skipwilly's Punk Rock Night with a group of deadly weapons called the Explosives. And no Punk Rock night in Texas should be complete without a performance by the Alien since he is considered by many to be the first Punk Rocker, founding the craze back in the 1960's. That was in a now legendary Texas group known as the 13th Floor Elevators who's recordings are now prized by record collectors all over the world. Collectors can't seem to make up their minds whether the Elevators were the first punk band or the first psychedelic band or both.

One of the unique attributes of the band was the utilization of the 'electric jug' in their instrumentation. It gave off a unique sound, like water bubbling up through some endless cavern in the earth through millions of years of time, reverberating into space. It probably helped give them their 'psychedelic sound' more than anything else and has become their trademark.

The Elevators were formed around 1965 out of an Austin band called the Lingsmen who were probably one of the first bands to have an electric fiddle; played by Benny Thurman, who switched to bass for the Elevators. Other members of the group were John Ike Walton, drums and Stacy Sutherland, lead guitar, Roky was recruited from another Austin group, the Spades, to do the lead vocals. Both these bands had made recordings with the Spades releasing two 45s and the Lingsmen an undetermined number. Soon jug player and lyric writer Tommy Hall joined. His wife gave them their name; The 13th Floor Elevators, and the band was well on its way to becoming the Texas Psychedelic Legend that it is today.

Tommy's charismatic mysticism soon took hold of the group. They got into drugs, religion, philosophy. Summer '65 saw the release of their first record; a 45 on the Contact label containing "You're Gonna Miss Me", a song Roky had recorded previously with the Spades, backed by "Tried to Hide". It was a local Austin release, but soon Lelan Rogers signed the group to his new Houston based label, International Artists, and released the single on a national scale. The record soon rose to the top of the national charts. Before this the Elevators had been playing Austin and Houston a lot, now they went west and introduced



California to the Psychedelic sound. They played the Fillmore and the Avalon and made an appearance on American Bandstand.

While on the coast International Artists released their first album, *Psychedelic Sounds*. They came back to Texas where they enjoyed even wider acceptance than before. Their day had come and they were at the peak of their popularity. Two more 45's were released; "Reverberation/Fire Engine" and then "Before You Accuse Me/Levitation". They hit the Austin/Houston scenes again.

Soon however, problems developed. John Ike Walton and Bennie Thurman split the group over management and drug related disputes. After this the rest of the band moved to Kerrville where they picked up Danny Thomas on drums and Danny Galindo on bass before recording "Easter Everywhere", their second album which came out in the fall of '67. The band started touring again to promote the LP which received enthusiastic response. They returned to California this and the succeeding year but things weren't the same.

It appeared they had overcome all of their problems, but in the very nature of the band were the seeds for its de-

struction. Their dress and hair, controversial for those days, and involvement with drugs kept the cops breathing down their necks. They were constantly in and out of trouble with the authorities. Lelan Rogers' original publicity plan of shrouding the group in mystery by refusing interviews and other press, which worked well at first, now backfired. Because of the many pressures and problems Roky started missing gigs. Due to these many problems, including drug busts, the band broke up around 1968 and Roky ended up in Rusk State mental hospital as a ploy to avoid a jail term for the drug charges.

After that IA managed to release two more albums by the Elevators; the faked 'Live' LP, a conglomeration of songs from 45's, other LPs and some unreleased material with dubbed-in applause, in 1968 and, their last, 'Bull of the Woods' in '69. More 45s were also released, but with no band to back them up they went nowhere. In all, the Elevators had released four albums and 7 singles, all on the International Artist label, not a bad accomplishment for a band that wasn't around long. The IA label went out of business around 1970 and slipped into obscurity, dragging the Elevators along with it.

After finally being proclaimed sane in 1972 Roky re-emerged to continue his recording career. He soon became convinced he came from Mars. Being so weirded out, I guess he figured he had to be from another planet. His first record after resuming his career was the 1975 one on, appropriately enough, *Mars Records* with a band called the Bleibaliens backing him up and produced by the unlikely person of Doug Sahm. This rough cut gem of a record has remained a local obscurity, being sold mostly in Austin and, I suppose, San Francisco, where Roky has always been popular.

Next came a release from France, the already hard to find *Sponge EP* including four hard driving, but more polished rockers. Then a third release, this one on *Rhino Records*, with two more hard driving rock gems, continuing the sound put down on the *Sponge EP*. Now his growing numbers of fans are anxiously looking forward to the long-awaited release of his newly recorded album, his first since the Elevators. With the recording of the LP completed, Roky is back in Texas taking it easy and doing a few live performances, which brought him to San Antonio and Joe Pugliese's and Bill Angelini's now legendary Punk Rock Night at Skipwilly's. The following interview took place before Roky went on to do his set.

RNR: Is this gonna be the first time you've played in San Antonio?

Roky: Uh, we did a television show down here that used to be on. Used to be a rock'n'roll show, and the Elevators played on it, we mimed it.

RNR: Do you remember the name of the show?

Roky: I can't remember it. It's real vague. (probably Swing Time on Channel 5) We were playing a club down here and we did the show on television.

RNR: Did ya'll do any other gigs in San Antonio?

Roky: Uhhh... I can't remember, it seems like you know we did our share of gigs around in Texas... like, San Antonio wasn't excluded I'm sure.

RNR: Did ya'll play all over the state pretty well?

Roky: Yea, we did this one show in Dallas and he's got tapes of it, you know, a lot of people have been trying to get a hold of them because they're sound tapes of the Elevators playin'.

RNR: Live tapes?

Roky: Yea right, and so it's got a lot of good music and so a lot of people

wanted to do some things with it, you know, like put an album together, things like that. He won't part with 'em right now. Maybe he has plans for them later on.

RNR: Who's that?

Roky: Uh . . . It wasn't Larry Kane, that's Houston, but it was a program that came out from a mall there in Dallas (Somethin' Else).

RNR: Did ya'll do any national tours?

Roky: We did San Francisco, then we did Dick Clark, you know, American Bandstand. We told Dick Clark to ask us who the head of the band was. Did you see that? Where we ask him to ask us who the head of the band was and he asks us and we tell him we were all heads. We did Where the Action Is and we did some things for K-Freak there, you know, KFRC. San Francisco was a melting pot for groups. You know it's real funny to see the Elevators and then in little tiny print Moby Grape or somebody like that, that's real big now. It's kind of strange to see a poster like that, and remember those days.

RNR: Ya'll played mostly in California then?

Roky: Yea, California and Texas, and we did some shows in New Mexico. We did a thing where we did some shows while we were coming back from Texas.

RNR: Who influenced the Elevators music?

Roky: We all did.

RNR: Did you have any musicians or bands that you listened to that influenced your playing?

Roky: No, we were influenced mainly by wanting to be a psychedelic band, . . . you know, . . . by being the first psychedelic band. We think we were the first psychedelic band 'cause we can't recall any others that were doin' it. When we got in San Francisco they formed Big Brother and the Holding Company, the Grateful Dead and Jefferson Airplane and Sopwith Camel and people like that.

RNR: Did ya'll have anybody in particular that you liked to listen to, though?

Roky: Yea, we liked the Yardbirds a lot and Eric Clapton and . . . let me see. . . and we liked those old blues players like Muddy Waters and Howlin' Wolf and Blind Willie McTell and his wife Kate, and we liked that old blues, you know, where they went into their houses and recorded them.



RNR: One thing I've always wondered about, listening to the albums like 'Easter Everywhere' and 'Psychedelic Sounds' is how Tommy Hall managed to get that sound out of a jug.

Roky: Well, he was influenced a lot by the Jim Kweskin Jug Band. They were his favorite jug band. So he knew how to play jug and he put a microphone up to it, to amplify it, and got his effect. He really loved that Jim Kweskin, he loved jug bands.

RNR: But the way he plays it, it sounds like he has awful fast lips or something.

Roky: Oh yea, yea. He was good yea. Like he didn't smoke, and I'm quitting smoking for my tour, but I quit smoking back then. I could hit incredibly high notes. That's the reason that he could do that, he didn't smoke. It makes a difference.

RNR: I heard that some of your members were from Austin, and some from Kerrville.

Roky: Well, I was from Austin and Bennie Thurman was from Austin, and then they were from Kerrville and Memphis, Tennessee, but they were in Port Aransas. When they had discovered me they had come from Port Aransas to look for a singer, and they had heard about me and they came into the club to hear me with the band I was with called the Spades and they got me aside and said "We wanna talk to you," and I said "What". . . "We want you to come hear us pick and then we wanna persuade you to be the singer for our group". So I went over to their house and listened to them pick and I just . . . I couldn't believe it, man, they had echoes and everything all set up. Bennie says "Well we're going into outer space" and flip on the echo chamber and go woooooo, you know, sorta like a flying saucer takin' off, and then they'd start off their "Tried to Hide" and things that they had written so far. You just wouldn't believe them, I just feel real bad that the real Elevators wasn't ever captured. I don't know why it wasn't captured, you know, but I just feel like the full Elevator thing wasn't captured. The thing that you couldn't believe, you'd just kinda sit there.

RNR: Did you play on any of the other IA albums besides the Elevators albums?

Roky: Yea, I'm on a Red Crayola album. I think it's 'Parable of Arable Land' I play an organ and a harmonica on some of the songs.

RNR: How high did "You're Gonna Miss Me" go on the national charts?

Roky: You know I don't remember, it was something like, it made the top forty, but I can't remember what number it made. "Two Headed Dog" made the top forty and "Bermuda" did. They took "Two Headed Dog" off of the EP, Sponge EP, and then they took "Bermuda" off the Rhino single.

RNR: Where was this?

Roky: In L.A.

*RNR: What makes a song psychedelic? What does psychedelic mean to you?

Roky: Well, psychedelic is a cortex expanding, or consciousness expanding. What I miss a lot is we had lots of light shows going on when we were playin'. We hardly would do a show where they wouldn't have a light show, or something going on real psychedelic.

RNR: Did the band go through a transition between 'Easter Everywhere' and 'Bull of the Woods'? Because when I listened to the 'Bull of the Woods' it sounds different from the previous albums.

Roky: 'Bull' was right in that period when we were breakin' up and the 'Live' album came out because we weren't puttin' out anything and they (the record company) wanted to put something out.

RNR: What kind of drugs were the Elevators into?

Roky: I saw a program on LSD before I met the Elevators. When I saw it, it was like the first time you ever hear about telekinesis, Deja vu or things like that, mind over matter and ESP, reading minds and predicting the future, and things like that. It really floors you. So we were for the psychedelic experience. We were always pushing that. See, a psychedelic will remind you that you don't need hard drugs. So we were saying that people ought to open up their mind and let everything come through like it says on "Roller Coaster" (an Elevators song) and a lot of our songs talk about that. You don't need the hard stuff once you get into the psychedelic experience. Psychedelic drugs instead of hard drugs like heroin and methadone, things like that.

RNR: How do you think drugs have affected your present state of being?

Roky: I really couldn't say.

RNR: Do you think it's had an effect on your personality?

Roky: I don't think so. I don't think so.

RNR: So, looking back you feel like it was a good thing then.

Roky: Yea, I think that it was.

RNR: Did drugs inspire ya'll in your writing and your songs and playing a lot?

Roky: Well, like I said we were into the . . . you know. All we played was psychedelic music.

RNR: How would you describe your music now?

Waller Collie III: (Explosives bass player) It's horror rock now. This is WC3 talkin' here! It's nightmare music. All the beats, it's the same beats. It sounds like somebody beatin' in the attic hitting the floor with a hammer in the middle of the night, you know, and who's up there? (laughter from Roky)

RNR: Why do you think that you and the Elevators have gotten such cult following in Europe and among re-



Photo by Clyde Kinsey

cord collectors? How do you account for that, or can you?

Roky: Uh, I think their ability and their earnestness. (sic)

RNR: Earnestness and ability in what?

Roky: Musical ability, talent.

RNR: About the reissues on Radar Records and then Lelan Rogers has put out a boxed set of the IA catalog.

Roky: Yea, right.

RNR: You don't get anything from songwriters royalties or nothing from any of those.

Roky: We haven't. It's not a fact that we've been shafted. I just don't know what it is.

RNR: How did the Sponge EP come about?

Roky: I don't know. I was wherever I was and it was sent to me. I wasn't aware of it being put out. It was put out before I had finished the words to "Mine Mine Mine" and "Two Headed Dog", we're redoing it for the album, and "I Have Always Been Here Before". That was me singin' how the song went to my manager, and somebody thought it was the finished product and put it on a record. "Click Your Fingers Applauding the Play" was a tape we had made and they put it on a record.

RNR: Where did they...

Roky: How did they come by it? I don't know. The probably just, somebody sent 'em a tape in doing negotiations with the record companies and things like that.

RNR: So then essentially that's a bootleg.

Roky: Well...not really. I don't think anything really was hurt by it being put out. Like, my copy of the book 'Openers', you know, that book I wrote 'Openers', it's been bootlegged. I took it as a compliment you know. They handed me a copy of it and said we're bootlegging this thing.

RNR: It doesn't bother you that somebody else is making money off of something that you've done and you're not getting anything?

Roky: I don't think you can really have any control over something like that because people like you, you know, and they're not getting enough of it they're gonna do something about it. There's really nothing you can do about it. You kinda have to relax and flow with it.

RNR: The new LP is finished now?

Roky: We're still workin' on it. See, we want to get negotiations done with

CBS and Warner Brothers before we can issue that. We want to have everything signed and sealed.

RNR: Where has most of the material been recorded at?

Roky: San Francisco, and Hound Sound in Austin, Hound Sound, the guy that did "Muskrat Love" has a studio in Austin and we recorded some things there in his studio : (Willis Alan Ramsey)

RNR: Who's producing the record?

Roky: Stu Cook, the former bass player with Creedence Clearwater Revival.

RNR: How did he come about being your producer?

Roky: He just heard about me and took an interest in it and started producing us.

RNR: What kind of concept do you have for the new LP? Horror rock?

Roky: Well, it's new songs like "Two Headed Dog" and "Tonight is the Night of the Vampire", and it's varied.

RNR: Do you have any plans for a European tour?

Roky: Yes, in January.

RNR: Where all are you going to go?

Roky: England, France, Germany and Holland. We're real big over in those countries.

RNR: How come the Aliens haven't been backing you up instead of different bands like the Explosives?

Roky: Well, they're in San Francisco and I'm here, and they're working on

negotiations with CBS and Craig says until that's done we can't really say what we're going to put behind it and things like that.

RNR: OK. Well, I guess that's about all the questions, unless you have anything else you want to say.

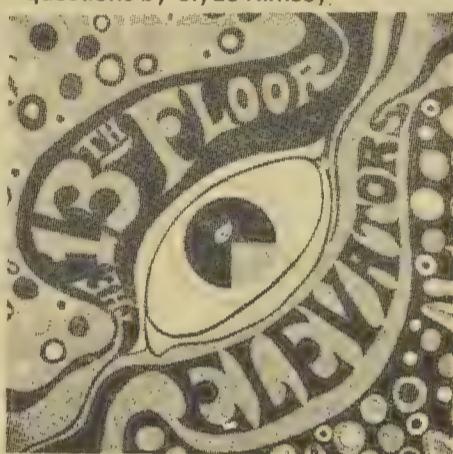
Roky: I can't think of anything.

RNR: Well, thanks for the interview.

Roky: Sure, I enjoyed it.

Next Roky went on stage to perform a hot rockin' set with the Explosives including, all-time favorite "You're Gonna Miss Me", "Two Headed Dog", "Starry Eyes", "The Interpreter", "I Walked With a Zombie" and "Bloody Hammer". Roky and the Explosives sounded good together. An enthusiastic crowd howled and jeered as Roky went through his numbers, demanding an encore at the end. I hope he doesn't take so long this time to make a return invasion to the Alamo City.

* questions by Clyde Kimsey. RNR



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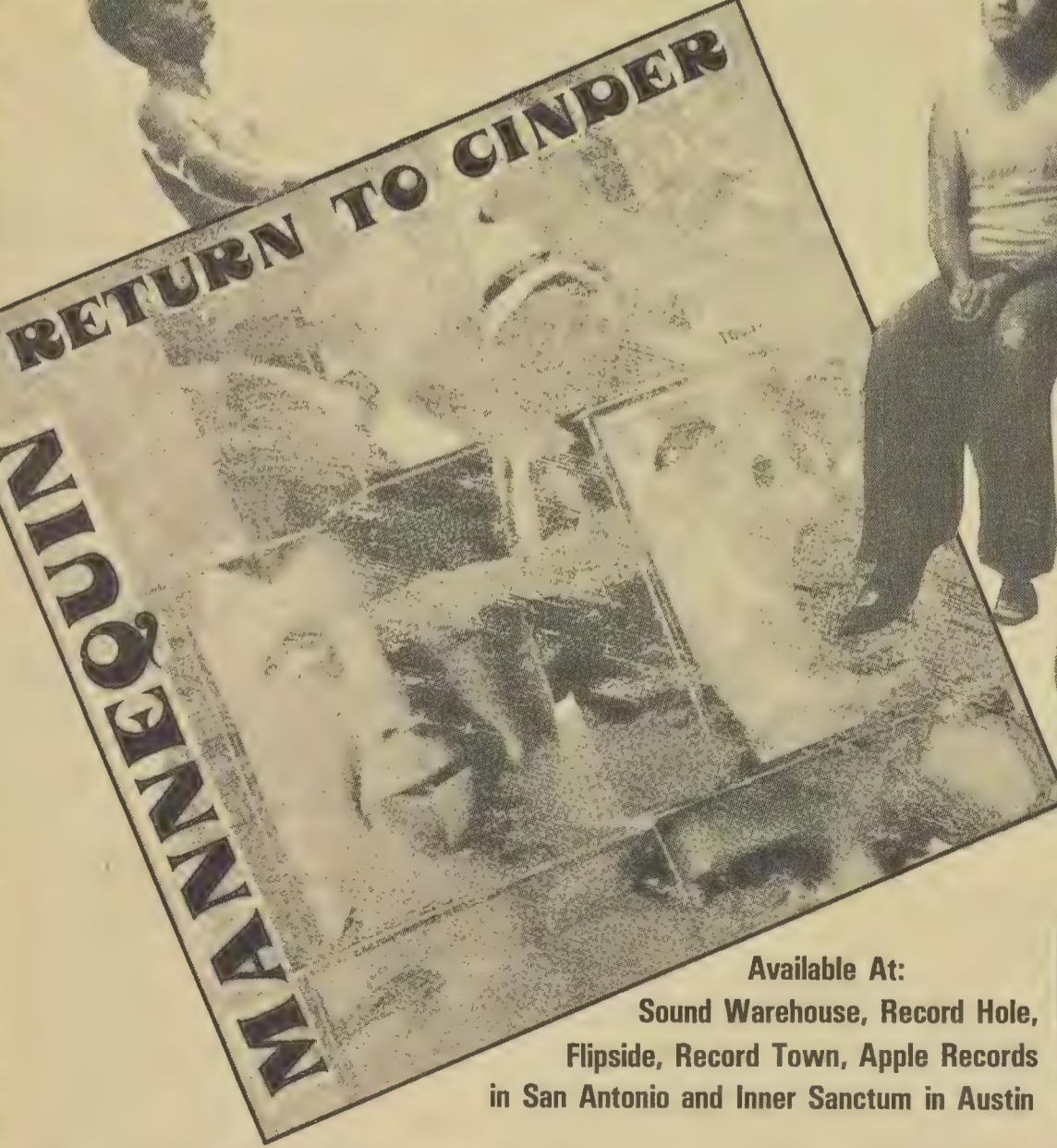
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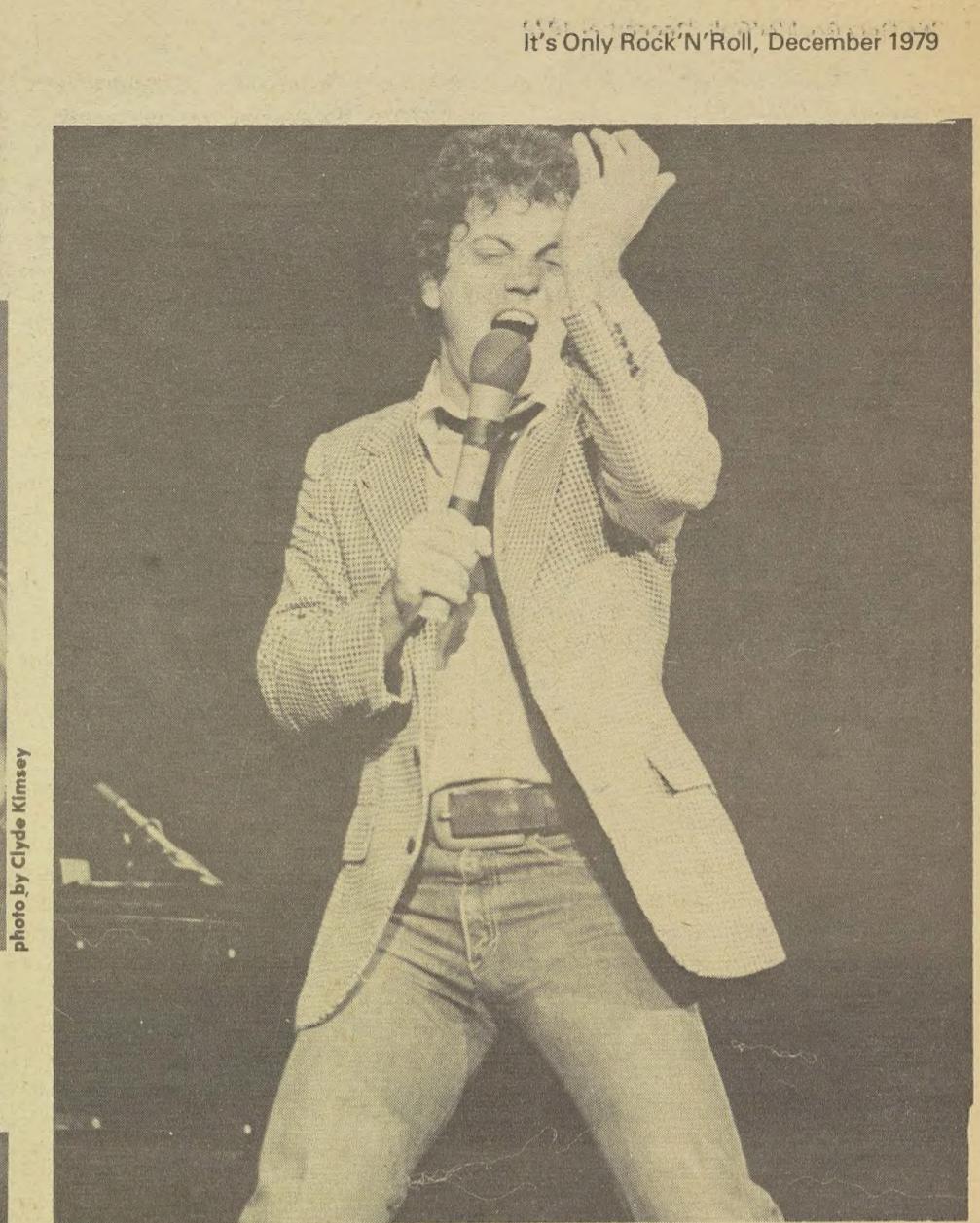
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"ROLL OVER
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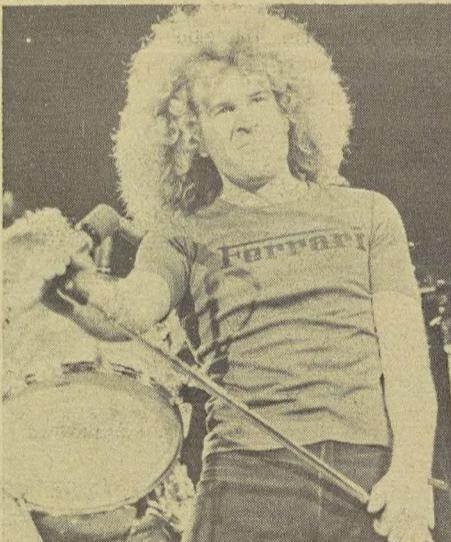
TOM PETTY
BREAKS SOME HEARTS



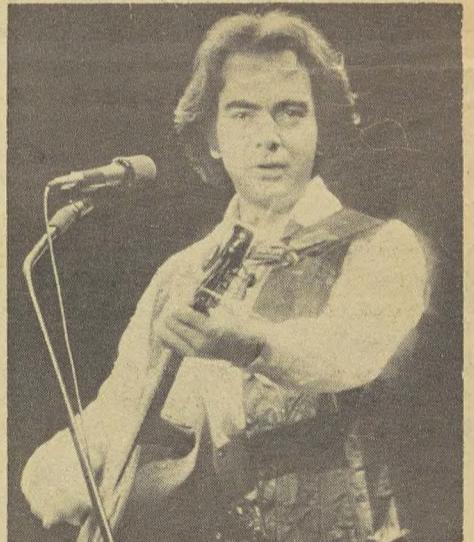
BILLY JOEL - "I FORGOT THE XMAS ALBUM!"



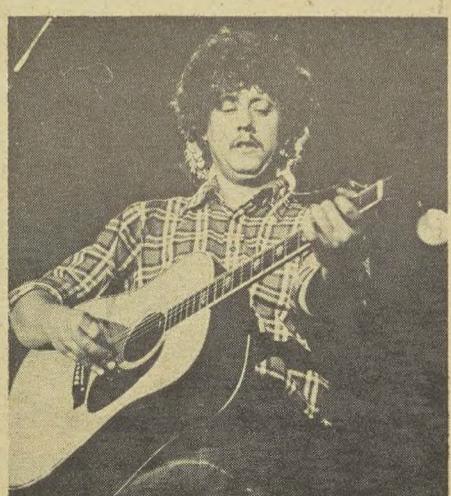
BLUE OYSTER CULT - OLD & IN THE WAY?



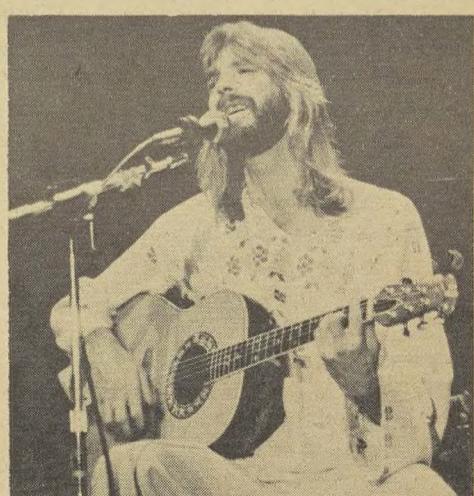
SAMMY HAGAR -
"THIS IS MY TOWN."



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AUSTIN

- 12-7—Pat Metheny/Armadillo
- 12-8—Head East/Too Smooth/Armadillo
- 12-11—Kenny Loggins/Tom Johnston/Opry House
- 12-14—Neil Diamond/U.T. Superdrum
- 12-31 — Asleep At The Wheel/Armadillo

HOUSTON

- 12-10—Blue Oyster Cult/Memorial Coliseum
- 12-11—Neil Diamond/Summit
- 12-14—Styx/Point Blank/Summit

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The Residents/Eskimo/Ralph Records The neatest thing about this record was that it was perfect to play during Halloween when all the little trick or treaters came up to the door. Even my parents were impressed with my choice of "horror-music", until I left them alone for a little while. When I returned, they had realized that Eskimo was the kind of music I listen to and once again renewed their attack on my musical tastes.

The folks aside, this is another incredible lp from those fabulous residents. Over three years in the making, this is their most ambitious effort yet to knock down the conventions of what is known as pop muzik. A genuinely thematic record, the portions of Eskimo tell yarns of Eskimo past through the aura senses. An explanation of each cut is included on the inner sleeve. These are provided so the listener shouldn't get lost. The album is recorded entirely in "ESKIMO" (that is, Eskimo according the Residents). If one listens close enough, you can make out little popular sayings such as "Hey Mr. Whipple, please don't squeeze the Charmin!", "We are Devo", and "Coca-Cola adds hhuuiii!". These are all part of "The Festival of Death" at the end of the lp. The whole platter even comes to you on snow covered vinyl (what could be more appropriate?).

If you are already familiar with this most underground of underground bands, this album is essential. If you aren't already, this one is a good starting place. It requires careful examination in order to achieve appreciation and liking, as with any great work. BUY OR DIE!!!! Jack Kanter

Wire/154/Harvest Pink Flag, Wire's first album, was punkier than most "punk" albums pretended to be: 21 (count 'em) songs. No frills. Nonstop punk with lyrics in the key of blank. **Chairs Missing** came a year later and was definitely a progression: atmospheric synthesizers were layered onto already layered textures of guitar and voice. Both Pink Flag and Chairs Missing are stunning masterpieces.

Well, another year has passed, and here it is—this year's Wire installment. And? 154 is as far beyond Chairs Missing as that LP was beyond Flag. It's one of the finest albums of the year. I can only wonder how they do it live. Favorite cuts: "The 15th", "A Touching Display", "A Mutual Friend" and "Blessed State".**Mark Champion

Jethro Tull/Stormwatch/Chrysalis Damn, just when you think Ian Anderson's lost his balls he makes an album like this. It reminds me of Tull's heyday when they were the force in progressive rock. It may not be really progressive anymore but it's so much better than just about anything Tull's counterparts are now doing that it makes you wonder when the sheiks started using eunuchs again. Get this album if you have ever liked Tull. A spiritual renewal.**David Arthur

Some Product; Carrion/Sex Pistols/Virgin

This "new" LP consists of interviews given by the Pistols in 1976-77, but don't be alarmed because these aren't stiff and starchy interviews. Like their music, these conversations are unique and provocative. There's a lot of mystery and seeming contradictions surrounding them and this album helps clear the air and satisfy your curiosity. Johnny Rotten and Co. speak and live what they feel without worrying about the consequences—they could've called themselves the Four Ids. But I think we can all identify with their views on music, politics and society. The interviews aren't a celebration of the band but an objective insight into their lives as recorded by the media.

One quote from the late-Sid Vicious sums up the record: "Most of the general public is so contrived themselves, they just naturally assume that we are as well. But I'm afraid we're not." (B plus)**Clyde Kimsey

Rory Gallagher/Top Priority/Chrysalis

Rory Gallagher's always been pegged as a flash guitarist with vocal chops you could take or leave and a proficiency for lack of direction in his powerhouse blues rock vein. He's made album after album (which usually end up in the bargain bins) on his own after making his splash in Taste some years back, but still he only attracts a cult following in the U.S. However, this album should finally put the Irishman in the forefront of heavy blues rockers. His singing has steadily been improving over the years but on Top Priority his songwriting now is fairly brilliant (check out "Follow Me" and "Keychain"). Gerry McAvoy on bass and Ted McKenna round out his trio and help make this Gallagher's best LP so far. Forget Clapton. Forget Page. Gallagher ain't God, but he's close.**RY

Toto/Hydra/Columbia After last year's bland debut, I really didn't expect very much from this bunch of eclectics. I was wrong. Somehow they've woken themselves up, and me with them. This album is commercial/uncommercial, if such a thing can be. Worth a long listen.**David Arthur



The Boomtown Rats/The Fine Art of Surfacing/Columbia

Well, the Rat's are trying some more of those urban tales Springsteen does so well. One difference between the Rats and other Springsteen deciples is that the Rats are as good musically as the E-Street Band. Bob Geldof is one of the best lyricists around, maybe even better than Bruce himself. You doubt? Listen to "I don't like Mondays" and then argue, I dare you.**David Arthur

20/20/20/20/Portrait

20/20 is a widely heralded band that put out a single last year that many critics raved over. They were thought to be the new powerpop band in the vein of Dwight Twilley. However, the album is mediocre pop that owes some of its problems to poor mixing and production. Even so, this group holds some promise as the songs aren't poorly crafted they're just not as exciting as they could've been.**Clyde Kimsey

Rick Derringer/Guitars and Women/Blue Sky

With this album a former guitar wildman succeeds in sounding like any one of a number of banal unknown pop artists.

Todd Rungren's co-production is evident since the songs try to be light and bouncy only to come out dull and predictable. Even Rick's vocals sound like Todd's, but without the feeling and expertise. (D)**Clyde Kimsey

Skids/Days In Europa/Virgin

An incredible album, dealing with futility, myths, shattered dreams and hopelessness. Jobson's lyrics still amaze and Adamson's guitar work is awe inspiring. Keyboards have been added to give the group a fuller sound, and Bill Nelson's production smoothes out the rough spots. My highest praise.**David Arthur

Motorhead/Bomber/Bronze

"Step (1): Place disk on turntable." Sounds easy. "Step (2): Lower tone arm to disk after making sure platter is rotating." Step (3): Turn on receiver. Listen." OK. Wow, super fast three chord heavy metal. God, this is great! Wow, it could almost be the Ramones, 'cept it's too heavy duty. Blows my mind...wait, what's this fine print at the bottom of the instruction manual: Warning: Contents extremely loud. The company assumes no responsibility for hearing loss or destruction of turntable due to shock. What does that mean...wait, what's that smoke coming out of my needle? Oh, my God! It's a gonna blow! It's a gonna...Boogie!***David Arthur

Geyna Ravan/And I Mean It/20th Century

Geyna Ravan is to Linda Ronstadt as Keith Richard(s) is to Liberace. Now, that's a broad, sweeping, yet somewhat accurate generalization.

Geyna Ravan, even though born in Poland, is as New York as getting mugged in the subway, and a hell of a lot more fun. As opposed to Miss Ronstadt's parched and homogenized pseudo-sentiments (that's a whole string of five dollar words), Geyna Ravan means it. This LP is rock and roll in the Big Apple's finest way. She and her five-man band crank out the nastiest noises, in every sense, that I have ever heard. There are a few very pleasant surprises, the most pleasant of which is her amazing duet with Ian Hunter, which puts both singers in a new environment that suits them to a tee. Last year's record, Urban Desire, contained a duet with Lou Reed which did not come off quite so well. I love ya Lou, but you just don't work well with other singers. The Hunter duet, on the other hand is quite striking ("Junkman").

OK, go ahead. Sneer at me. Go back to your precious Ronstadt and Eagles. You're not coming to my party. You'd probably bore the crap out of everyone anyway.**Mike Warthen

Talking Heads/Fear of Music/Sire

Totally paranoid. That's what this lp's outlook is, and it's a convincing stance. David Byrne truly belongs in the lands of rubber walls and strait jackets, but I'm glad he isn't there because we would never get to hear music like this.

A lot of these songs are complete nonsense—but then it's not what a song says so much as what images it conjures up. And like Tom Verlaine, Byrne is a master at this. This album manages to sum up the 70's very aptly, and obtains a sense of perspective well suited for the task. Excellent. And Eno once again does a perfect production job.**David Arthur



Led Zeppelin/In Thru The Out Door/Swan Song

After a three year hiatus from the lands of recording comes the ol' Tin Blimp, ready to try anew. It's not bad either. John Paul Jones' keyboards work like helium in gettin' the tub aloft and once up there Page drives it along. Not much excess ballast either. Pretty good for a dinosaur.**David Arthur



Steve Forbert/"Jackrabbit Slim"/Nemperor

Alive On Arrival last year earned him the "new Dylan" award and he garnered critical acclaim for his excellent 'B' movie of an album I'm sure everyone expected a lot from him on his second LP, and maybe too much. But "Jackrabbit Slim" is much too little.

His first album was fresh, unpretentious and showed Forbert to be a wide-eyed folk-rocker with some excellent-to-okay songs. But one of the best things about it was Steve Burgh's uncluttered production. This time Forbert gets saddled with John Simon as producer. Simon adds saxes in place of harmonica, female choruses a la the new Dylan, cocktail piano and a dreariness that makes me begin to feel that Forbert's vocal style is sounding cloyingly innocent.

There are a few good tunes like the bouncy "Romeo's Tune", an R&B structured "The Sweet Love That You Give" and the poignant "I'm In Love With You" that contain some of his best lyrics. But the bulk of material here is featherweight stuff. I'm clearly disappointed but not enough to count him out. I hope Forbert goes back to Burgh next time.**RY

Peter Green/In The Skies/Sail Records

Peter Green, the founder of the original Fleetwood Mac and the writer of Santana's "Black Magic Woman" is back after a period of self-exile with a new album of compelling compositions. Green's haunting, mystical-sounding voice floats through beautiful songs like the title-cut, "Seven Stars" and his wondrous guitar playing shines on instrumentals "Slabo Day" and "Apostle". Peter Bardens (formerly of Camel) and Snowy White on second lead are just two of the excellent musicians who help Green out. The likes of Pete Townshend and B.B. King have praised his playing. One of my happiest discoveries of the year. Thanks to Rounder Records.**RY

Fabulous Poodles/Think Pink/Epic

By the time you read this the Fab Poos will have been and gone from your area, but be sure you catch them next time. After their last year's domestic LP caught fire on Billboard's charts I knew they'd be back, so here they are. These guys don't take themselves seriously anytime and their encyclopedic musical knowledge and chameleon posturings are proof of the pudding. Definitely a fun and talented band. On "Pink City Twist" they ape the B-52's perfectly; "You Wouldn't Listen" is infectious in its attempt at combining Buddy Holly vocals with a "Blue Moon" melody; "Anna Rexia" is a rockabilly rave-up. All songs show off the bands versatility, especially singer/guitarist Tony De Meur. The gypsy violin of Bobby Valentino also helps put the Fab Poos a notch above the others.**RY

April Wine/Harder...Faster.../Capitol

Weaker...Sloper...Boring...Crap...Pure, unadulterated heavy metal, muzak-filtered trash. Even Foreigner has higher standards than this, and they don't go around trying to ruin the memory of King Crimson by doing a crippled version of "21st Century Schizoid Man". No need for me to say more 'cept that it is sure to be a hit here 'cause S.A. heavy metal fans are total ignoroids.**David Arthur

Aerosmith/A Night In The Ruts/Columbia

Change the first letter of night with ruts and see what you get. As for the lp, well it's Aerosmith going for the basics. If you liked them early then you'll like this. Total stupidity—love it!**David Arthur

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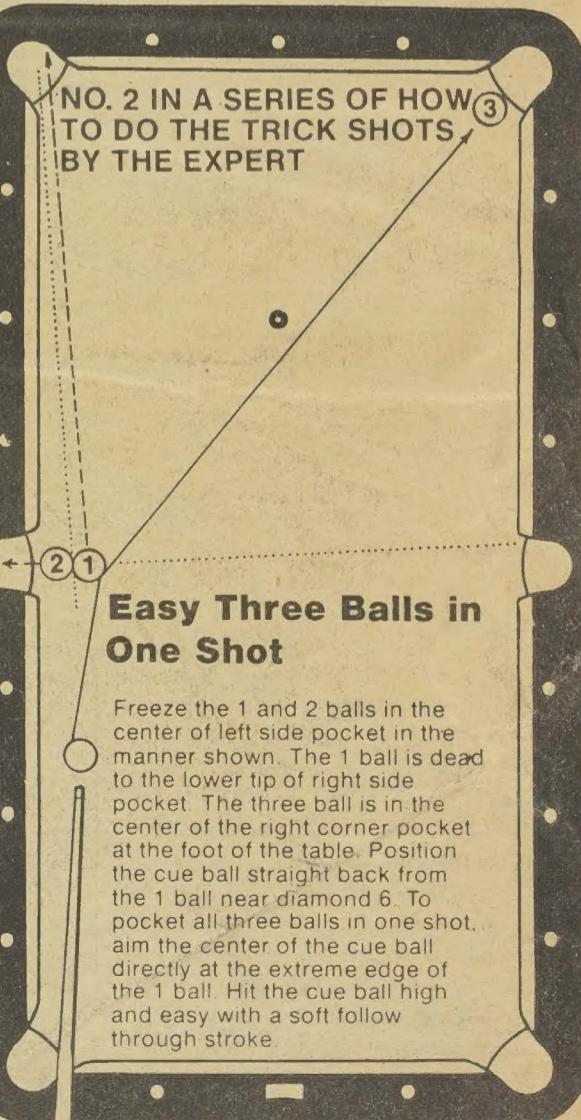
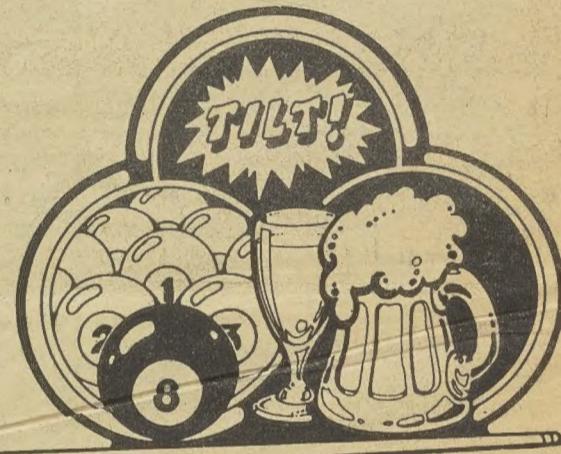
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